

VITAL US 2

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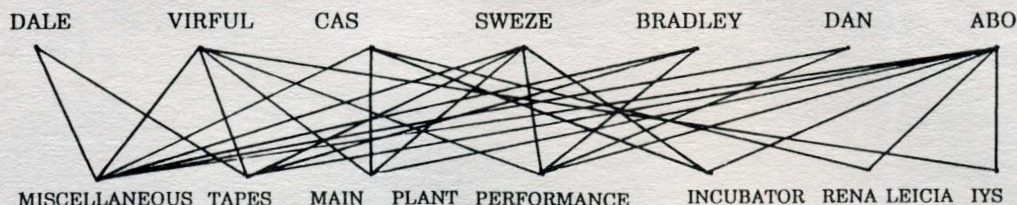
CONTAINS INTERVIEWS WITH:
YEAST CULTURE CON-DOM DOC WOR MIRAN
G. WHITEHEAD THU20
CONTRASTATE ETANT DONNES ASMUS TIETCHENS
DAS SYNTHETISCHE MISCHGEWEBE
CHOP SHOP

Editorial

This is the second issue of the american version of Vital. Like the first Vital US, it gives all the interviews and the labelspots of Vital 11-20. Some of the material has been updated. Until now Vital was released bi-monthly as a no-copyright pamphlet. People are advised to make as many copies as necessary for their purposes. Now Vital has changed. Starting with number 21 Vital is going to be published tri-monthly, with twice as many pages. The extra pages will be devoted to background articles on music and theories for doing music at all. Regard the piece "What About The Ory" by Ios Smolders, printed in this issue, as a basic introduction to the necessity for thinking and theorizing about music at all. The "no copyright - reprint now" principle is still valid, even for this odd-sized issue. In order to have more communication, we have given the addresses of groups and labels in this magazine in the back of this. There you can also find discographies of groups interviewed here. Special thanks goes out to all the groups for their kind cooperation in Vital, and especially to RRRRecords for releasing this issue the way it is now. The cover drawing of this package was made by Joseph B. Raimond of Doc Wor Mirran, and is called "Bad Note".

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YEAST CULTURE



by Frans de Waard

What the hell is this? In the diagram above Yeast Culture present themselves. By now Yeast Culture shouldn't be too unknown by most readers, as at the time we presented this interview their first LP was released on their own label Petri Supply. This LP, "IYS" was a true eye-catcher, with its silk-screen cover and leaves of a tree. Petri Supply also released the 2nd LP by the dutch music project Kapotte Muziek, called "Utilities", and, probably out now should be an LP by Hands To, and a package with three 7" records, called "Ciri-circus". An activity by the members of Yeast Culture which was stopped in the course of 1990 was the distribution center under the name of Incubator. This interview will tell you, in a rather bizarre way what Yeast Culture is about.

WHAT CAN YOU TELL US ABOUT THE BACKGROUND OF YEAST CULTURE, MEMBERSHIP, RELEASES, LIVE ACTIVITIES?

packaged pruned shrubs sardines records
members oscillate work social business
information bouncing juggling live presentation
shop INCUBATOR products programming
frequency berserk communication language
structure cold speed PERFORMANCE thought
motion TAPES action graph death open
organize light RENA LEICIA system notation
correlate turn filter paths level inversion IYS
color manipulation locate repetition MAIN
PLANT situation again removal disruption
interaction substantive magnify inspection
interest surrounding romania engineer
exaggeration climax unity fart technology incest
study imbalance edge control event invisible

collaboration potential grey shape hallucination
war competition future reflection speaker
mirror fourth planet toys refinement necessity
field being machine minimal dirt time decay
mosaic wallpaper loud creeping national space
water corrupt laughter radiation sensual
dissolve antennae mind interface atmo sphere
cut current hole bend attraction number
compression ship possession landing
communion litter explosion recursion step split
neutral electric solid oregon country digestion
low analysis molecule geometry number
institution progression glow past solar wind
black sex reversal pluto capture simultaneous
PERFORMANCE vegetable lava blood destroyer
happy telescope suction ghost voice
materialization combat history link hole lense
connect power expulsion voyage sisters
memory blabble entrance dissociation eye crib

agreed accepted part of goal field is part of object changing mind and goal through shifts both predetermined and simultaneous object larger and larger and larger spinning in delicate jeopardy on axis interplay of forces object controls experimenters mind while experimenter assumes object exchange goal union destination and origin bent uncontrolled field result idea mix balance

HAS PETRI SUPPLY BEEN SET UP TO RELEASE YOUR MUSIC ONLY?

Spo nta neousDeci sionsRele asePlansInvo lveOth erF rie nds Als oWo rkW ith Ava ila ble Res ourcesOut putOpenFi eld OpenCa ndy Mou nta inP epp erm intSticks Wit hOccasionalP oison

More also. Working directly with friends here in seattle is attractive in the sense that things which are difficult to achieve in mail-oriented collaboration can occur easily: seeing each other, communication not just in letters and sounds, but in other shared experiences. However, the anonymous mystique of mail allows for work on a different level than live immediate interaction, so work this way can occur as well and is a welcome contrast.

Future Plans?

if our location in downtown Seattle stays stable, then we can continue to increase our welcome to live events here in our space. I hope that USA organizers find each other and keep in contact for the purposes of linking up events, and that also, visitors can inquire to arrange actions.



Labelspot

Minus Habens Records

by Frans de Waard

Minus Habens has grown in a short time to an interesting small record label. They hail from Italy and have had releases by Sigillum S (which seem to be more or less the most important group on this label), Blackhouse/Nightmare Lodge, F:A.R and a album of collaborations by Mauro Teho Teardo, Ramleh and Nurse With Wound. At the moment Minus Habens are changing styles, as they get more and more interested in music with a strong beat. They have plans for a one-sided record by Pankow...

Doc Wör Mirran

by Frans de Waard

Their first 7" sounds like punkrock, the second 7" industrial, with repeating patterns: Doc Wor Mirran seems to be a group with many faces. Many people from all over the world take part in their activities. There are members who have never been in the studio in Nurnberg, Germany. They send in the material on tapes, which is mixed in releases of Doc Wor Mirran. Most famous is Jello Biafra, and on their second LP tapes are used by Asmus Tietchens. The nucleus of Doc Wor Mirran is Joseph B. Raimond, an American living in Germany. We sent him some questions.

What can you tell us about the history of Doc Wor Mirran?

Doc Wor Mirran was started by two people: Joseph B. Raimond and Bernard H. Worrick. We knew each other since 1975, when we went to school together in Darmstadt (West Germany). From this time we recorded together a little, but it was not until our San Francisco time (1981-84), where we developed the idea of a multi-media art group. In San Francisco though, we only recorded a little, mainly because we had no equipment at this time. But we did do a few art showings there. Then, in early 1985 we both moved to Nurnberg (West Germany), where we began to build a small recording studio (Two Car Garage Studios) and to begin recording what has become a quite extensive catalog. Bernard has gone back to New Mexico in February 1990, to go to school, but plans on returning to continue with DWM after he is finished. Bernard was the one who thought up the name Doc Wor Mirran.

Isn't it confusing to have so many styles in which DWM operate. Don't you think that a lot of people find it hard to follow your music?

Not really. For me actually, it seems like only one style, even if they seem to be "Rock" songs or "Industrial" songs, all use guitars, bass and tapes. If you really listen to the "Rock" songs, you'll hear a very heavy noise influence. As for if people find it hard to follow, that is their problem, as the listener plays no part in where our music goes. I think though, that as more of our records get released, people will begin to see that we are following certain patterns and ideas. I mean, it's not like we do heavy metal, jazz and country. It is all based on experimentation, it's just that some of the pieces also have a drum machine and guitars added to the noise.

You release both tapes and records (CD's in the future). Do you have special criteria for releasing music on a record or tape and how is your view to the tape-movement in general.

As far as the tape scene goes, overall I like it a lot. Some of the best, most experimental music is released only on tape. Tapes make it possible to put out releases and make a name for yourself without the huge amount of money needed for other formats, like records and CD's. But this also has a bad side, where anyone with no ideas or no talent puts out boring tapes of radio static. We've all seen and heard that before. Doc Wor Mirran will always put out music in as many formats as possible. We've released one tape that is only available on a small 3" reel. We hope to release our first CD this year, called "The Music Of Blood". We have many record projects coming out soon. We also have cassette releases that are always being planned also. We don't have any strict guidelines about what goes on a tape and what goes on a record. As our projects always encompass music, graphics, poetry etc... The tracks are determined for a tape or record mainly how well they fit into the project as a whole. "The Music Of Blood" CD tracks are mainly harsh electronic pieces, picked for this release because of how they worked together, as a whole, and not necessarily because they are our best pieces.

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What other forms of creativity are exploited by DWM, and why these?

Well, first I'd like to point out that there are many DWM members who are not on the records or tapes, because they don't record or play music. They just write or paint. Its pretty obvious what Jello does besides sending us material. Denise Pawlak, John Mervin and Frank Abendroth, all long time members, don't have other projects besides DWM. Rich Ferguson was in the band "Blue Movie" and does studio session work, appearing recently on the new Klaus Floride LP. Ralf Lexis and I together have a live band, called "Something To Burn". Ralf also makes solo tapes and has released his first LP. Allen Shain makes solo art exhibitions besides contributing graphics to DWM. Adrien Gormley now lives in China, but records on his four track there and sends us tapes to be mixed into the DWM stew. Peter Schuster and Micheal

Wurzer both have their own projects and labels (respectively Prion Tapes and Clockwork Tapes - ed.). As for why we all do it, that's hard to say. Why does anyone feel the need to create? For some members, I guess DWM is enough work. For others, they have so many ideas and projects, that they need more outlets to manifest that need.

What can you tell us about your other activities, such as Gallery Leer, Empty Records, etc?

Gallery Leer is actually just our store front to our office. We have had art shows there before, and will resume this activity. We also sell records in this shop. In 1990, we have expanded our label office into another room, and Gallery Leer will again be strictly art shows and selling records. eMpTy records is of course our label. It was created by me and some friends to put out our music and the music that we like. To this date, we have released about 30 records and 60 tapes. Many of the Doc Wor Mirran releases are on eMpTy or our subsidiary label "Musical Tragedies". Luckily, we have been getting much better distribution lately, and therefore have the resources to put out many new records this coming year. One of the things I would like to point out with eMpTy Records is that we don't want to specialize in any one style of music. Rather, we would like to put out many different types of things. We have put out punk stuff like the Accused and the Subhumans, jazz from Russ Spiegel, and experimental/industrial like Kopfschmerztablette and Die Rache. Various members of our label have their own musical interests, and this is what shows in our catalog. eMpTy Publications is part of the record label, but tends to put out mainly DWM material.

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Your album "Severe Pig" was dedicated to Steve Biko, what political view do you have and how does this influence your music ?

Doc Wor Mirran is an art-group, not a political group. However, certain political ideas do

sometimes surface in our work. I'm sure that every member of Doc Wor Mirran has his own political views, which is why we don't make more politically oriented work, as we all have our own opinions. I think that bands that orient themselves too much with today's politics date themselves when they do this. In twenty years, when the political climate in England might be much different than it is today, how relevant will the music of Crass be then? I want Doc Wor Mirran music to transcend time, and not be dated by the events that happen today. Personally, I do not follow any particular political strategy. In fact, I look with distrust at any political manifesto or movement mainly because just about every system ever created in some way seeks to control people. I hate what the capitalist system does to the poor people of the world, but this does not make me a communist. In fact, some of the most fascist ideas I have ever read about art were written by Mao. I believe in absolute freedom for every person on this earth, regardless of education, color or sex. Severe Pig was dedicated to Steve Biko because I believe he believed this too.

Apart from DWM music, there are also two sorts of pamphlets, do you feel, you don't get enough attention?

The two pamphlets mentioned are in fact "Insanity Twirl" and "Plop Art". They are created not because I felt we were not getting enough attention, but were in fact created for very specific reasons. Over the years I have developed a drawing style of combining ink blots with drawing, and I have produced hundreds of these drawings. I decided to put them out. A few have also been published in Sound Choice magazine. Many more "Plop Art" booklets will come. "Insanity Twirl" has an entirely different function. It is used mainly as a vehicle for me to talk about DWM projects and activities, to sum up our work and bring it into perspective for me and people that might have an interest in DWM. Future plans are also discussed, as well as reviewing older DWM

releases and explaining why they were made and released. Also, a small amount of poetry and graphics are printed in each issue. Both publications, by the way, are free for a stamp or an IRC. Issue 4 of "Insanity Twirl" has a special article, taken from a local newspaper, documenting our terrorist action against the Darmstadt museum of Modern Art, where we smuggled one of our pictures into the museum and hung it on the wall.

Since this interview took place many more releases have been made available (see list at the back) and now in august 1991 DWM has completed a triple LP box set for RRRecords, their seventh LP is due to be released very soon, 7"s for Rigid Records and Korm Plastics will come at the end of 1991, plus tapes for such labels as Irre Tapes and and and... oh my god....

Labelspot
GENERATIONS UNLIMITED
by Frans de Waard

Closely connected to New York's alternative sound gallery "Generator" (which doesn't exist in this form anymore), Generations Unlimited have released works on record and tape by Gen Ken Montgomery, Jorg Thomasius, David Prescott and Morphogenesis. Musically they have covered a wide area of experimental and synthesizer music. This label was run by David Prescott and Gen Ken, but their association has now changed into a new label: Pogus Productions (in an association with Sound Of Pig Music). Their releases include some LP's by AMM (the long time experimental group), Rune Lindblad (a swedish composer in his late 60's) and If Bwana, Sound Of Pig's main man Al Margolis own undertaking.

GREGORY WHITEHEAD

by los Smolders

In VITAL 8 we reviewed a release of Gregory Whitehead, called "The Pleasure of Ruins". In the mean time I have come to know more about mr. Whitehead's work. His activities mostly deal with the phenomenon 'Radio'. Whitehead is interested in the process of the making and broadcasting of radio and its reception at the other end of the line. Following is an excerpt of an article that he wrote for ART & TEXT (dec-feb 1989):

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"On 12 december 1901 Guglielmo Marconi tapped out the letter S in Morse Code and cast it adrift as the first transatlantic radio text. Since then many artists from many disciplines have turned to radio as a site for their activities. But because such turnings have been so historically random and culturally dispersed, their periodic transmission has left unaddressed a question so elemental it now sounds almost anachronistic: what is the material radio, what is the 'on air' made of? The question is never asked. In fact, the contemporary reduction of radio to the subordinate role of distribution slave for other media is so deeply entrenched there is scarcely anyone to ask it. Not only is nobody thinking about radio; thinking about radio has almost become unthinkable..."

Realizing this, Whitehead set to work. He explored all aspects and manifestations of radio. This resulted in the digging up of the history of radio-making and the construction of a set of theories on what radio actually is/can be/must be. These theoretical results will be published by MIT soon in a book

called "Wireless Imagination; Sound, Radio and the Avant-garde". Simultaneous empirical research lead to the production of his own radioplays. These radioplays are released on tape by MINERVA Editions. They are fascinating journeys during which the 'bodily' ("...language lined with flesh, a text where we can hear the grain of the throat, the voluptuousness of the vowels, a cornal stereophony..." is what radio can be according to Whitehead) aspects' of radiotext are revealed. We had an interview with mr. Whitehead.

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Can you tell us something about your background?

My background is an odd combination of literary, theatre and musical influences. In the beginning: words, words, words. Partially as an escape from too many books stuffed into my head, I began manipulating taped materials (using a vintage tape recorder hanging around my neck; I called it a Sonyphone) and growling strange hybrid languages into a soprano saxophone, both performed within a number of loosely organized ensembles both performed during the late seventies/early eighties. After a while, this sounded inescapably like a brain dead end, and did not satisfy my appetite for pure content and more direct ways of communicating with the other (some other, any other).

Where did Radio come into view?

I continued to experiment with tape and language, in the extremely low-tech NY environment of Lower East Side. In 1981, more or less by chance, I found myself in a radio workshop with Jay Allison, who at the time was producing remarkably rich acoustic documentaries for National Public Radio. I give Jay much credit, not just for his insights and deep feeling for the medium, but for forcing me to articulate my positions, and translate them into actual sound. Among my first radio works was a portrait of what happens when the tunnels leading into NY get JAMMED, through accident of fire. When I listen back to the piece, I hear the same mix of documentary, fiction and physical/vocal performance that

continues to jam my own interior tunnels. In 1982, while working with Susan Stone on a series called Radio Schizophonia, I heard Artaud's radio transmission, "To Have Done With The Judgement Of God", for the first time. It rattled my bones, and revealed all the power, beauty and danger of radiophonic space. I also compiled a huge library of sound poetry, text-sound composition and electro-acoustic music, much of which soon left me bored, or with a very bad headache. But through all the cassette darkness, I did begin to see the depths of vast unexplored caverns. Think speleology. I thought and down I went. Eva, can I stab bats in a cave? In 1983, Stone and I received fairly significant funding (for us) for the production of her *House With A View* and my *Dead Letters*, which we both saw - though in different ways - as manifestos for new kinds of radio art. At roughly the same time, I began working with choreographer Karen Bamonte on **TEXT-FLESH**, a theatre of lingual and corporeal migrations in which the line between text and bodies became blurred, inverted and fractured. The disclosures of this collaboration continue to inform my work, particularly in the collection *Writing On Air*, and *The pleasure of Ruins*.

Why is history so important to you? (Referring to your book)

My interest in history/theory is not academic but just another way of entering this most strange and complicated space that we roughly organize under the idea of the human imagination.

In your work you seem intrigued by the relation sender-message-recipient. Can you tell something about that?

What most interests me is what my work in pieces, and as a whole triggers in other headbodies. My concentration on The Listener is not intended to take place in an abstract space, but rather in the highly personalized crossings of brain activity, through the air and into the ear. Every pair of ears provides holes to a different head and all that matters is that difference. Radiophonic space attracts me because, as a relationship it embodies all the promisingly, impossible electricities of human communication. Of course, this radio does not yet exist....

Your cassette-releases are the recorded results of your explorations of this radiophonic space, that you think of as a cave?

My ideas about the identity of radiophonic space, the monstrous anatomy of language bodies, the infinite labyrinth of the human ear, the riddled mysteries of the voice, the cruel trick and cool promise of communication: they all continue to mutate, rupture and short circuit. Each project seems to offer a different itinerary, a different mapping, a different autopsy. Recently, I find myself thinking about **air. This is Radio Degree Zero.**

Since this interview mr. Whitehead has released two cassettes containing the results of work for radio: *The Respirator* and *Reptiles And Wildfire*. He has also published articles in magazines (a.o. Public 4/5, Ontario 1990). There are also plans to re-release part of Whitehead's work on CD.

CINEMA IN THE HEAD

by Ios Smolders

Radioplay, or hearplay as it is called in some countries, is, in the western world, a rather young form of creative expression. When Radio became established as an organized public body in 1919 drama's and classical plays were performed before a microphone and immediately transmitted. The first 'real' radioplay, a play written especially for radio, was broadcasted in 1924 by BBC-radio in London. What is a Radioplay? Lots of books have been published on this issue. Its definition has never been unanimous and has always changed through the years. Generally, theorists agree that 3 or 4 stages of development can be defined.

After 40 years, in the 1960's the following types of Radioplay exist: **1:** adventure/pioneer-plays, a report-form together with (fake) scenes. **2:** as 1, but with more commonplace/all-day issues. **3:** oratoric/ballad-like plays. **4:** amusement/comedy. **5:** experimental sound/noise plays. **6:** Radioplay as interior monologue; the inner of the actor/narrator communicates with the inner of the listener. Especially this last type of Radioplay becomes increasingly important. There is a shift (certainly since the 1960's) from the 'outside' (drama, great scenes) towards the 'inside' (feelings/association). This was the situation as it was after world war II. But with the beginning of the electronic music-era, and with the much greater political awareness of the people, a new type of radioplay broke through: the New Radioplay.

The New Radioplay not only makes use of radio as a transmitter, a possibility to bring a story to the audience; it uses all its aspects. This includes technical/physical (interference, frequencies, immediateness, but also tape-cutting, electronics), social (relation sender/recipient) and political (propaganda and especially protest purposes (Vietnam, bourgeoisie, etc.)) aspects of Radio. What are the

specific aspects of a Radioplay. Let us first say that generally Radioplay is characterized as a combination of literature and theatre. Of course this leaves out that which is most specific, namely that it is emitted by Radio. Radio can be seen as a theatre, with a (potential) audience of millions. Most important however in this respect is that these people are not together in a large hall (everyone aware of his fellow-listeners) but at home. The act of listening in this case is a very private one, whereas the act of performance is as public as can be. The fact that a Radioplay is only audible is another important factor. And not only because the lack of visibility lead to its doom. A lot of what is heard must/will be completed in the head of the listener. It is a cathalyst for the listener's imagination and intellect, but also for his/her reflection on the issues that are part of the play. Literature is a second area with relations with Radioplay. In respect to this we can more appropriately speak of Text. Text is crucial in most forms of Radioplay. It is the only way to give clean and factual information to the listener. Only where Sound-sculpture is involved text is usually absent. Through the years Sound and Text have changed their positions towards one another. At first Sound was there to support the story told in a Text. Later, and again especially since the 1960's sound more and more became an autonomous part of the play. Soundsculpture, or "absolute hear-play" or Sound-Art makes use of sound and no text. This is the vague area where Radioplay starts to fade over into the field of electro-acoustic composition. Especially where Sound-sculpture (Klanghorspiel) is concerned the question is inevitably raised of what is the most characteristic difference between a musical work broadcasted on Radio and a Radioplay. I think that the keyword here is: suggestion. A sound/noise composition above all wants to give the listener a hearing-experience. In a Radioplay these aesthetic values are of less importance. At their most they must share equal importance with the contents of the

play/sound-sculpture. A Radioplay suggests; it gives something that must be completed by the listener.

Cinema In The Head (*Whitehead*). Radioplay appeals to the creative mind of the audience. I think that this is its strongest value. It aims much higher than any form of television-production (to which it is sometimes compared). And therefore it achieves more. Radioplay at its best is simultaneous intellectual adventure of both radioactor broadcaster and radiol listeners.

feb. 1990



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Labelspot

Cthulhu Records

by Frans de Waard

Cthulhu Records is one of those few tape labels who really care about those who buy their products. Therefore their releases are very well packed, often multi-coloured prints in small plastic videoboxes. Musical interest can somewhat vaguely be described as "ritualistic and atmospheric music", with releases by Sigillum S, Ain Soph and Vox Populi. Their first record however is by Club Moral, and their synthesizer nightmares can absolutely not be categorized in the above terms. Their next release will be a compilation CD with Autopsia, Zone Void, Ain Soph, Coup De Grace and Tony Wakeford. Certainly a worthwhile label, if you are interested in that sort of music.

CON-DOM

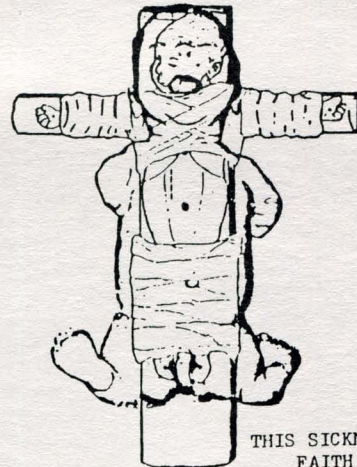
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by Frans de Waard

Con-Dom, in this case does not stand for the well-known contra ceptive, but is the abbreviation for Control Domination. Behind Con-Dom is one person, Mike. He has produced only cassettes until now, which contain many of his live performances. Only a few 'studio' recordings have been released, of which the latest is a real ear/eye-catcher: "All In Good Faith" is packed inside a hymn book, complete with gold embossing on the outside. The pages are cut out, a tape is put in. Topics of Con-Dom seem to be oppression in general, by nazis and church in particular. His work will also be released by AWB, an organisation which makes no secret of being racist (or racial, we don't care that much about the difference, all is SICK). This seems paradoxical to some, and when we met Mike in Bordeaux in 1989 at the DMA festival we discussed this paradox. As we felt it worthwhile to give attention to Con-Dom, we sent him a couple of questions when back home. For those who do not know his music, here is a short description: high pitched electronics, with an even higher pitched vocal, screaming texts dealing with the above mentioned topics. When entering a concert hall with Con-Dom performing one can immediately foresee that this is not going to be an enjoyable night, but a nightmare about life itself.

Con-Dom is working in the field of Hardcore Electronics. Isn't that musical style exhausted, ie. what can you add to it?

If you accept that anything worn out, bereft of life ie. exhausted, is by definition incapable of positive use or the stimulation of pleasure centres, then H.E. is far from exhausted - at least on a purely personal level. It excites, it thrills, it still sounds good. It still stimulates, it still appeals as an idea - the idea of "musical sound" taken to its ultimate extreme - pure noise; the idea of an extreme, pure vehicle for "extreme", pure ideas. I still receive from it; I still feel inclined to give to it. To give is not necessarily to add - Con-Dom adds... at least something. An emphasis on live performance; a stress on words both unusual (relatively); the questions admit that much. H.E. is sound-based. Con-Dom extends out - film, graphics, a



THIS SICKNESS
FAITH

physical presence... Now the sound is extending out - current work (as yet unreleased) uses found noise in a very literal "storytelling" sense. But even past work has a certain eclecticism - taped text, religious chants, church bells, political songs, Christmas carols... Con-Dom is primitivism - primitive sounds from primitive tools - wringing the most from intentionally limited resources. Much H.E. wrings less from more!

Con-Dom seems to emphasise on live performing. Why is that?

Primitivism again at least as a starting point. It is easy to reproduce the sound live because the sound essentially live and roughedged, as is live sound by its very nature. Studio sophistication was a late addition to the Con-Dom muse! The Con-Dom raison d'être is the starting point - EDUCATION THROUGH CONFRONTATION. The immediate confrontation of the audience through sound, vision, personal physical presence and that sense of the possible unexpected which only live contact can create. Historically, an attempt to recreate something of the political rally or religious mission - mimicking the forces of control; moving now to a reflection of intensely felt personal experiences. And from a purely practical standpoint, the live-medium reaches more people and a more varied cross-section of people than the distribution of tapes through a comparatively closed ghetto-like network.

Can you discuss shortly what topics you stress on in your lyrics (which seem more important than those of other Hardcore Electronic groups)?

Con-Dom is CONTROL-DOMINATION is the theme - an inexhaustible seam of matter. Two areas have been intensively mined - the belief systems of "the right" and religious faith. The coals of mass culture, mass mentalities have also been picked over. FAITH has emerged as the enduring concept. Successive projects,

from THIS SICKNESS FAITH and HAVE FAITH through to the most recent ALL IN GOOD FAITH "book release", have looked closely at the nature of religious faith and in particular its inherent hypocrisy. The most recent concentrated on some of the more extreme beliefs held/practices carried out in the name of religion/god (such as those linked to right wing philosophies), seeking to explore the contradiction wherein atrocities and human suffering can so easily be reconciled with the idea of a benevolent god. Conversely, it sought also to put the view that religious faith is self-blinding and that the only good faith is no faith or self faith (instinct) The current "8TH PILLAR" project extends the concept away from its religious base into the realm of the intensely personal - the inner search, the striving for maximum self expression the craving of new stimuli... Common to all has been the device used for delivery of words - the adoption of a stance or persona (first person role play) appropriate to the theme, in order to more effectively convey ideas, thoughts or feelings - and the blatant abstraction of others' words, often for use out of context, thereby imbuing them with new meaning.

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Do people understand what you are saying?

Can they distinguish/decipher the words through the layers of effects and wall of noise which cloak them? Possibly not, although the naked voice is slowly emerging. Hence the use of visuals - film and slides in the live arena; advance literature; "sleeve" notes to accompany releases - as supplementary information. Do they understand the message even when all audio and visual information is before them? All too often "No" - regrettably all too often "the conditionary syndrome" holds sway, such that a well-known image or symbol (eg. nazi swastika - a cliched symbol for a cliché response!) will elicit a rabidly Pavlovian response, resulting in total switch-off from that point and the attribution of a jaundiced, conditioned interpretation to all that follows. People have

lost the ability to see beyond the obvious and to use all available information in forming opinions.

You have contributed a track to a compilation of AWB, which are politically right/conservative, and you aren't. How can you justify that?

Con-Dom is not a party political vessel. It does not discriminate or shy away from any contacts or involvement on the basis of political persuasion. It may however comment on such persuasions as I have already indicated. Con-Dom is interested in any extreme and sincere stance, whether political, philosophical, religious or whatever to the point in some cases of collaboration by association. I would not presume to judge the personal response of people to very personal, strongly felt situations when I have not experienced the same situations myself. I too live in a multi-racial environment and although not subject to the very direct aggravation which seems to motivate the AWB personnel, I am affected by the often threatening atmosphere which a mixed population can create - a sense of latent provocation, intimidation, tension is never far from the surface, together with a certain culturally inbred arrogance. As such, I can empathise with their experiences and certainly see more to it than blind hatred.

What developments do you foresee in the Hardcore electronic music? If at all developments.

I am not in the business of crystal ball gazing. I don't know. Perhaps I don't care. What I can see are trends - towards a more "musical" approach, towards a more performance art oriented approach; and cycles, the third (fourth, fifth ??) wave of copyists is already with us is it not? Perhaps there is a tendency towards a preoccupation with the electronic tools of the job, with electronic wizardry and ever increasing banks of equipment - limitless horizons creating an ever diminishing intellectual

and spiritual fertility. And a movement away from the greater invention which comes from rigid self-limitation (primitivism?).

What are your future plans?

The current project is THE 8TH PILLAR - A CONFESSION OF FAITH, inspired by the life, writings and example of T.E. Lawrence. Con-Dom breaking new ground, exploring very personal responses to the human condition, but still very much within the preset parameters. Performances, a possible video and debut Con-Dom disc. LIVE FAITH - a 2 tape document of Con-Dom performances covering '88 and '89; and in the longer term, new work based on the seminal actions of the notable and notorious - working title ACTS OF FAITH. And of course more and more live performances in Europe.

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Labelspot

Silent Records

by Frans de Waard

Silent Records is one of america's most leading independent labels. Their catalogue includes works by PGR (the group behind the label), The Haters, Arcane Device and most recently they released (in conjunction with Staaltape from Europe) "Kill The King" a full-length CD by The Hafler Trio. An upcoming CD will consist of collaborations between Asmus Tietchens, Merzbow and PGR. The works by Silent Records should be available from any good shop

THU20



by Frans de Waard

Some call the whole independent music scene an incestuous movement: everybody seems to know everybody and everybody seems to work with etc... There is no big secret revealed when I write that the five members of THU 20 are good friends to me, that I know a lot about them and their way of working on musical projects. Their CD "Eerste Schijf" was released in april 1990 and has 8 sound collages using a lot of concrete music elements. In the meantime THU20 started to work on a number of new projects and I thought it might be a good idea to introduce this group to the reading audience of Vital.

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What can you tell us about the history of THU20?

THU20 was formed in 1985 as a live/improvisational band by Guido Doesborg, Jac van Bussel, Roel Meelkop, Ios Smolders and Peter Duimelinks. From the beginning it was clear that the members were much interested in the manipulation of pure sound. This as a reaction to the stereotypical new wave music that was made by their earlier band Club Rialto. THU20 did a small number of live performance throughout the Netherlands and in 1987 decided to stop performing and concentrate on studiowork. In 1990 the result of these efforts are presented on a CD called 'Eerste Schijf'. In

1989, after the studiowork had been finished two performances were done in 's-Hertogenbosch and Bordeaux. Early 1990 a radioplay made by us was broadcasted by dutch national broadcastcompany.

What are the musical backgrounds of the members of THU20?

Well, Guido and Roel are artists. Jac and Peter work at the V2 in Den Bosch, and Jac also owns a label called Midas Music. And Ios is a composer. The latter 3 are almost every day working with music in an active or passive way, whereas the first 2 only work with sound when we get together as THU20 which is about once every 3 or 4 weeks.

Why does a group like THU20 release a CD?

That is quite simple: because we felt that our music would best be reproduced by digital means. An album would never have given this clear sound with all the differences in dynamic levels, without producing 'cracks' aswell. Concerning the sale of all 500 items, to which you are probably refering: we have a world-wide market.

THU20 calls itself a collective. In what way does that influence your work?

All THU20 members are equal. We all have the same tasks. Each member is a technician, producer, composer, etc. That enables us to work with combinations of 2 or 3 members. So, of course this means a lot of talking while working on a piece. But through the years we have learned to understand each other better. In THU20 ideas are brought forward from five totally different sides and this leads to very differentiated music.

What is your opinion on sampling?

We don't have an opinion on that. We see a sampler as a tool, which is very interesting to pop-musicians. We haven't seen many examples of intelligent use of these things, though. As to the 'problem' of 'stealing' someone else's sound we can only say that it would be no problem to us if a person would use three or four seconds of our music.

What are your musical sound-sources?

Anything. You name it. We use whatever we think that can fit into what we're making. These sounds are then shaped and bent to what we want them to be. Not with the usual effect-apparatuses but through speedvariations, filtering, etc. Just like the old electro-acoustic composers used to do before they en masse turned digital.

What is your relation to other artistic disciplines?

The two professional artists in our crew are obviously directly related to painting and sculpting. Ios composes and is working together with performer/artist Atty Bax. She has performed in Holland and Germany. At the moment we are composing something to a theatershow which will be presented in october and november 1990 in Newcastle and Arnhem. We also have invitations to produce soundtracks to several artvideo's.

Is there any difference between the old and the new liveperformances of THU20?

Yes, when we started everything happened in a rather unconscious way. We assembled a guiding tape, roughly made some sketches about who would do what and then went on stage. This was a very exciting process, but after a while we saw that the audience still came for a rock'n'roll-concert and did not listen to what happened. That was one of the reasons to stop performing. Another was that we only had a 50-50 chance of things going well, which wasn't enough for us. Now when we go on stage we do one set the old-fashioned way and a second that is much more elaborated. And we are rather particular about the places where we perform.

What is your relation to scholared composers?

Ios knows some. Their reactions range from repulsion to mild approval. We are not very much interested in their ideas on us. We have learned a bit from classical music about structuring and techniques for sound-treatment.

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What will the future bring?

In september/october 1990 a split-lp with Merzbow was released by Midas Music. Then in the months after that we will do two live-shows. After that it's rather vague. We will be working

on new studio-material. We will do a soundtrack to a video. And there are plans to work with computerprograms. Some of us want to produce a dance-hit.... And why not, eh?

Since the interview took place, THU20 has performed three times with the theatershow to which they vaguely refer in the interview. The show was called "Katharmoi", and is performed by the Italian multi-media theatre group Famiglia Sfuggita and the music is by THU20. The music for this show will probably be released on CD somewhere in the future.

Labelspot:

LOVELY MUSIC

by Ios Smolders

In 1971 Performing Arts Service was started by Mimi Johnson. It was supposed to become a company to help composers get their compositions performed on stage. Things worked out fine and some composers (e.g. John Hassell) eventually became so successful that they didn't need Mimi's services anymore. In 1978, she decided to start a record-label, Lovely Music Ltd, because as she said, she wanted to hear the music of her favourite composers over and over again. Started with the issue of six records, at this moment the lovely music catalogue contains as much as 52 titles by 30 different, mostly American composers. It is hard to define anything typical

about Lovely's music, except that most of it deals with electronics. The Kuivila- and Collins records are examples of that. Computer controlled music is a specialite of Joel Chadabe. Acoustical instruments are present just as well, like the violin in Cage's Freeman etudes and Kosugi's improvisations. Piano is played (by Frederic Rzewski) on Tom Johnson's "An Hour For Piano", bandoneon in Pauline Oliveros' "Accordion And Voice" and "The Wanderer". New Opera is presented in the works of Robert Ashley. Hardcore conceptualism is found in the works of Alvin Lucier, improvisation in Kosugi's violin improvisations. And everything inbetween is possible as well in the Lovely catalogue, although mostly the music is composed, not improvised. My personal favourite is a double-album by Roger Reynolds, called "Voicespace". It is a composition in four parts with voices and electronics. Very exciting music which, from time to time, makes you sit on the tip of your chair. What combines the Lovely composers is that they all know Mimi personally and I think that this is something that can be felt through the music on the records. It really is a very personal catalogue. Each issue has been given careful attention and has been prepared with enthusiasm. Lately Lovely has started releasing CD's, a new step into the future which can only be welcomed. The subtle electro-acoustic music of for instance Alvin Lucier and Eliane Radigue can best be reproduced on compact disc.

DAS SYNTHETISCHE MISCHGEWEBE

by Frans de Waard

This originally German group (they now move between Berlin, Barcelona and Bordeaux) incorporates sound with multi-media installations presented in various European countries. Membership is constantly changing, though their nucleus is G.Do Hubner and Isabelle Chemin! Their instruments are mostly self-built, the sounds of which are manipulated by cheap effects, thus creating a harsh field of noise. Here is an interview with a group to which 'art' is a daily experience.

Please tell in short something about the background of the group.

This could fill all whole Vital alone, but o.k. briefly: Das Synthetische Mischgewebe (hence SM) was a solo-project of G.Do (supported by various other people at visual live-presentations), which developed mainly out of a visually focused approach. At that time (1980) it was impossible to present visual installations and sound in public. In the visual arts everyone was looking for expressionists and music was presented on a stage only. A lot of tapes were released during this period and involuntary SM became a musical project. When I look back now to the period 1980-1986 the most interesting elements were those which were influenced by visual and literary elements/concepts.

What changed after 1986?

As the cast of SM grew, the visual and literary elements become more concrete with the work of members Chemin! and the writer Jean Rene Lasalle. SM developed performances in quiet atmosphere of dense noises, space, texts, the sounds of voices coming out of mouths and loud-speakers, and a limited number of simple objects screwed out of their normal context, into a hermetically closed and abstract world. The creation of stories which dealt with the changing of human behaviour under changing conditions is carried out in again changing ways. This period is now terminated as well. Both of our last performances ("El Pez-Videriera" and "C'que Es La Realidad?") that we have developed and created in Barcelona have lead us to new structures in the presentation of performances. More and more the structures in which messages are received and processed get our interest. Mostly our performances are not completely analogue to reading (even if they deal with quantities of texts), because too many things can be perceived simultaneously. The selection of the dense flux of information only takes place by references to subjective clues/chances.

How does that work out?

Our last performance (the spanish title can be translated as: Perception: Fast Forward) deals with these aspects. For this performance we have built four installations inside the room which deal with audio and video presentations. Two actor (members of SM) stride through the room with xerox-machines, taking polaroids during the performance, copying them on clear foil while distorting the image. Then these foils are put into several slide projectors. Another actor makes video recordings and mixes them with prepared materials. Texts come from audio-channels, and the videotapes are played again during the performance. Another actor communicates with a videoscreen and four audiotapes which repeat a number of sentences in changing repetitions, so that he has to answer. All these actions are repeated like loops, but since they all have different lengths in time and therefore there is a constant change in events. The spectators wander through a space in which the elements are constantly present and repeating. But this spectator has to make his own relations between the elements and him/herself. We create an overload, arrange it as strange as possible (meaning abstract), but avoid aggression which often occurs when the spectators feel that they miss too much of the simultaneously presentations.

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Where do you get the audio and video material from in this performance?

For the video's we use material that we get from a hospital for eye-surgery made with special camera's and of two institutions for conservation and renovation of art-objects, made with x-ray, ultra-violet, infra-red etc. All other images we create ourselves. The text is mixture of poetry with science and technical reports. With eight recorders, microphones and speakers all the texts are alternatingly recorded, played and re-recorded with a shifting between each so that a high-pitched carpet of voices reverbed in the space,

harassing the original voice-sources.

Can you explain the title of your LP? Can you survive by working with music and art?

I think titles of pieces usually have to awaken associations to what the producer of a piece has in mind. *Überlebensformen* and *Harvest Of Magnetism* are titles which do not deal with sex or death as is so common to the "independent noisemakers". Both titles deal with work, real work, hard and without compromises, focused on art. Not producing for anyone's satisfaction, but as an urge, for the will of expression of form. To survive the harvest for the sake of art.

The music of SM is often related to performances, but visual element is lacking on tape or record, don't you see that as an omission?

Sometimes our recordings have titles similar or close to one of the performances. But at least they are not substitute for them. They follow their own. Performances, audio-compositions, video, texts, installations, radioplays: each has its own frame in which it has to be used. People who listen to a recording of ours, have decided much more independent, than e.g. someone who coincidently listens to a radioplay or passing one of our performance installation just because its in a public place or a festival with other presentations makes a great difference in producing such works.

Please tell us about the special instruments or sound installations you have build, e.g. how they work.

Cheminl uses a lot of found objects and creates installations with them, also in considering with the visual impression. I work with electronics, mainly just general analogue equipment and a lot on cheap taperecorders and I create modulated feedbacks. We both spend a lot of time on the movement of one sound and the mixture of acoustic sounds

processed with analogue electronics. On the LP some thousand cuts were made to let the sound move like it does now. The french label Sounds For Consciousness Rape has released a double pack of tapes where you can see and hear Chemins installations alone and read and the feedback modulations by me.

The work of SM is released on many labels around the world, what is your opinion about the current cassette network.

Another question to fill several Vitals (maybe a special...). The network is a network!! Too many completely different opinions on how to use a medium and too little consequence in it. At least I hope that new kinds of tapes will the situation a little. But as long as publishers exist who regard tapes as a cheap possibility and produce tapes in such a way and as long as the frontiers of selfcritic is so low, the cassette will still be a ghetto. There should be a separation between those who produce for the market, and those who produce to exchange. You see now that only those survive who release groups with a commercial impact (like *Staalplaat*) or those who can compensate financial loss by other jobs with regular input.



Labelspot

EDITION RZ

by Anton Viergever

RZ stands for Robert Zank, who initiated the label in 1983 and who still runs it now with the help of his friends of Noch Musik. Their aim is to give a greater access to contemporary music, be it modern classical, electroacoustic, electronic or radio drama audio art. Composers to be found on this label are both famous ones (like John Cage and Luigi Nono) as well as relatively unknown ones, such as Iancu Dumitrescu, Horatio Radulescu (Both from Rumania), Helmut Lachenmann, Mathias Spahlinger etc. Because of financial problems like applying for grants and having to pay for

the copyrights of musicscores, the releasing of new works is going very slow. Another factor in this, is the fact that Robert Zank has always been very critical about the soundquality of record pressings. First pressings are often disapproved and refused, which causes extra delays. Upcoming releases are an album by the late Greek composer Jani Christou and an album with two Japanese composers, Toshio Ichihara and Maki Ishii. Due to pressure from the market Edition RZ will probably be forced to switch to the medium CD in the future. Plans include i.a. Morton Feldman and Franco Evangelisti. I wonder how this switch will affect their typical sleeve design: a black cover with several musicstaves on it, in between which names and titles are printed.



by Frans de Waard

In Vital 15 suddenly this name appeared in a review of their first LP, "Seven Hands Seek Nine Fingers" (released late 1989). A dark atmosphere, the first moments after the big bang. Contrastate's two members are Jonathan Grieve and Stephen Meixner. Shortly after I had received the debut LP, the second LP, "A Thousand Badgers In Labour" was released. It's a big step forward. We thought it a good reason to interview them. All answers are edited by Stephen, in one case the two members wished to answer personally.

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Please give detailed information on the history of Contrastate.

Contrastate was formed in 1987. Our first musical ventures were of a more

improvisational character, based on noise and volume, using extremes of bass and treble tonality. Sounds emerged, submerged and re-emerged at varying painfully low frequencies with extremes of treble tonality. The idea was

physical confrontation through sound - a hidden force. Nothing was ever released by Contrastate in this form, although some influences from this era are present on the first LP. We had also up to this point done a couple of live performances, one in London and one in Geneva. Towards the end of 1988 our music became more subtle and considered, concentrating on the atmospheric rather than aggressive content. The first LP "Seven Hands Seek Nine Fingers" was released in October 1989. We did another couple of live performances in Belgium but the music did not really come across live. Those were the last live performances that we have done to date as we thought it was time to rethink the direction in which our live performances were going. We spent the last half of 1989 and the first half of 1990 recording the second LP "A Thousand Badgers In Labour" which was released in October, and the response to it so far has been very good.

How does Contrastate work? Do you start with an idea/concept, or with music?

Generally we start out with an idea. With the second LP, the whole concept was thought out first with ideas for sounds etc. Before we had recorded anything. We generally find it easier working with an idea or concept first as it gives a sense of direction and basic framework with which to work. It also gives the track(s) a sense of purpose. Having said that we have worked the other way around first, i.e. starting with the music but in the majority of cases we do start off with an idea, a framework with which to build on.

The name Contrastate seems to hint at some political view behind it, if so, what kind of political views does Contrastate have?

Stephan Meixner: The name Contrastate was chosen because it does hint at what we believe in and our views. Contrastate - against state - against the preconceived and materialistic

ideas of society. This is for various reasons. The main one being that music is a very limited forum when dealing with politics. To reach the widest possible audience and have political debates then you have to get involved in politics with people on the ground on a day to day basis. Only this way can you put theory into practice and the practice will put your theory into perspective. This then poses the question is music obsolete as a political forum? No, I don't believe it is because everybody in one way or another is affected by politics. What you have to realise is its limitations. What you can do is highlight things, try and make people cynical about preconceived and irrational ideas held by society and the state. Only when people start get cynical do they then start questioning the legitimacy of these preconceived ideas, of say religion, the role of the state etc. This is what Contrastate aims to do.

Jonathan Grieve: Contrastate means - against state. State implies something which is fixed (however momentarily). Contra fights against the state in order to destroy its fixation. The state fights against the Contra in order to fix the fluidity. Mythologically it is significant in its relation to archetypal images such the King and the Queen, the sun and moon, yin and yang. It is a state of order and chaos of constantly interchanging balances - a war if you like between the mutable and the immutable. Anything which seeks to stay forever must be subverted. If there were any political ideal that I would quote it would be Trotsky's concept of "permanent revolution". There must be no rest (only retreat), stagnation must not set in. The spiritual process of the individual is paramount, it is in the individual that revolution is found.

In a press release you wrote in relation with your supposedly doom music, that the first LP was only the beginning, the birth. What kind of future developments do you foresee then? How can you predict?

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Answering this just in relation to Contrastate, we see changed, development and movement

into new areas of musical research. A broadening of musical horizons and an arising of increased awareness. We cannot predict, but merely hint and suggest at future developments.

I find your titles poetical, does poetry influence you?

Poetry is important. Any lyric we choose must be poetry. It must in other words have the subconscious material (content) of imagery at its heart and the formalised structure to its presentation. Poetry is the word given body - a word which lives. It is communication not just in words but images as well. These images are not fixed but have a fluid form, just as poetry is a fluid form. Our lyrics are written as poems. Tracks like "The man seeking experience enquires his way of a drop of water" which is on the first LP was influenced by a poem by Ted Hughes. Having said this poetry is not the only thing that influences us. Other influences can be anything from politics, film, literature to everyday experiences.

What's the reason for not performing very often?

We would like to perform live more often, but there are difficulties performing and projecting our music live. We would also like to work with other people, especially for live purposes. This will take time in finding people who want to work with us and who we want to work with.

Tell us about the second LP, what is it about?

The new LP took between a year and a year and a half to record. Whereas the first LP is about birth - literal birth, the birth of the world, new formations and the body. This, the second LP deals primarily with the birth of thoughts and their imagery, especially the thoughts and images nurtured in the subconscious. If the beast within our subconscious is born in "Perhaps it comes out of the black sea", it then emerges in

"Sleep little sister" as the comforter urging us to sleep and be calm. In "A thousand badgers in Labour (parts 1 and 2)" it emerges as the thought murder taking, playing with our thoughts and images and then finally destroying them. It is perhaps about the emergence of latent impulses, normally hidden. We are not telling, we are suggesting. We are not making a narrative, we are invoking one. We are opening doors in the mind. The initial objective was to create a nightmarish fairytale. A natural angle from which to explore the birth of thought as it is where thought manifests itself imaginally and in contradiction to reality. The material was gathered slowly. Each piece was worked in relation to the other pieces. No piece was worked on separately.

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Any relation/projects with other art-forms?

In the past we have worked in small theatre productions, this is how we initially started working together. Jon does quite a lot of work with theatre and performance, mainly performance. We have recently worked with eight vocalists from a voice workshop. In the future we would like to work more with film and performances. Ben Hughes is a musician, designer and artist who does our artwork for us. I work with him a lot mixing and producing his tracks.

1991 has seen the release of a cassette only release, called "I", on the Direction Music label. Also a track on a compilation LP on the portugese label "Johnny Blue". Details of a compilation on Dedali Opera (France) which will have their tracks are not known. There are as yet no definite plans to do some live Contrastate performances.

Portrait:

HET APOLLOHUIS

by Anton Viergever

The main activity of this artists-initiative is their continious effort to present exhibitions,

installations, performances, concerts etc. of artists from all over the globe. During the past 11 years of their existence they've built up an international reputation, due to which they also receive grants on a regular basis. The programming is mainly done by Paul Panhuysen and his wife Helene.

Paul Panhuysen is also active as an artist himself. He works in all kinds of art-disciplines, but we'll mention his soundwork here. In 1968 he was one of the founders of the Maciunas Ensemble. Their music can be described as improvised, but certainly not in jazz-terms. Since 1982 he also collaborates with Johan Goedhart in building huge string-installations, mostly adapted to the building or environment in which they perform with it. Besides that Panhuysen makes also solo-installations. Due to lack of space, we'll only mention a few titles of those works: Requiem for an unknown soldier, The mechanical long string orchestra and The

KanaryGrandBand.

Thirdly Het Apollohuis is also active as a publisher. Until 1985 they published limited edition of cassettes, fotocopied booklets, screenprints, multiples etc. In 1986 they also started publishing records and offset printed books. Again just a selection: LP's by Ellen Fullman, The Maciunas Ensemble, Shelley Hirsh, Terry Fox, a boxed 3LP by Panhuysen/Goedhart and a CD by Akio Suzuki. Book titles: i.a. 2 catalogues: Het Apollohuis 1980-1985 and 1985-1990, Echo - The Images of Sound, Tom Johnson' The Voice Of New Music and Peaceful Action.

Future plans include the releases of at least 4 CD's, by The Maciunas Ensemble, The GrandKanaryBand, Paul Panhuysen (his concert for 6 computerprinters) plus a compilation documenting the 2nd Ech-festival of 1987 including an extensive catalogue. Until now details and release dates are unknown.

ETANT DONNES

by Frans de Waard

Start playing a compilation cassette or record on which Etant Donnes participate, and you can tell what track is theirs: it opens with a few shouts and after that the crackling of fire, the sounds of water or animals take over, with occasional voices that seem to recite french poems. Etant Donnes 'live' is a violent theatre of two men hitting and fighting, kissing and loving, with the same kind of music, but offensively loud. If you think their music shows no progression you are advised listen to their CD "Aurore", released on the Touch: played softly you start wondering if you are in nature, played loud it has some wonderful atmosphere, with lots of variety. In all its consequences an excellent work. I had the opportunity to see Etant Donnes live in Newcastle at the Earshot festival October 1990, so the day after the performance I interviewed Eric Hurtado about their ideas and motivations for these shows, because few people ever had the chance to see them. Later Eric revised the transcript of the interview, before it was printed.

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Why are you interested in Marcel Duchamp?

Our interest in Duchamp is because of his alchemical conception of art, rather than his

better known expression, like for example the readymades. This alchemical conception is rooted in the work of Raymond Roussel, a famous french writer and poet, who wrote a lot of books in which this alchemical conception is

expressed like a "code". Roussel is more or less the "philosophical" master of the work of Duchamp (with Gustave Courbet). So when we took the name Etant Donnes, to put a kind of future, a potentiality to the work of Roussel and Duchamp after their death, especially to Duchamp's last work, the Etant Donnes: the rainfall and the light of the gas, an artwork where all universe seems to be condensed in basic elements, and a poetical approach of the metaphysical reality of the materia and his movement (life to dead, transformation) Etant Donnes is the first principle of alchemy, what is above is like what is below. It's like a reflection of a reflection, the stars and the earth being two mirrors. But are we living on earth or in the sky? What we do with our work is putting own identity between two mirrors it's two images of the same soul, fighting for finding the place of spirit, between these two images. The meaning of Etant Donnes in french is also 'to be given' or 'being and given', it's an absolute christian conception, to give his body and soul for a kind of redemption, to give his body and soul for touching beauty. It's trying to be the son of the light.

It sounds almost religious, but it is not a traditional christian view.

I think that maybe we are in continuation with the christian conception of life. But you can also see quite the same approach in yoga, islam, sufi. Men take different ways for taking the same train.

You use a lot of concrete sound in your music, do you feel part of musique concrete?

No, certainly not. We don't appreciate the Musique Concrete movement and have no interest in it. We feel musique concrete is very infantile; it's like 5 year old boys playing with toys, with a lot of theory and bla bla for excusing their own nullity. We don't know what we make and what it is. It's not what is important. Maybe our musical work is more

connected with the impressionist and symbolist musical movement, especially Claude Debussy and Manuel de Falla. For our last performance "Kingdom", we use some music from this spanish composer, "Love the Magician". It is the same conception of Love, Love as a fire, for the soul and for the body.

I thought that the performance was basically about love and hate.

We use violence but to consider it as hate is a too short-sighted view. When you hurt someone, you can love him. Violence is a metaphysical gesture in harmony with the movement of cosmic energies in all the universe and of course in men. So when I hurt my brother in his solar plexus it is because all the energies of the sun goes in this point and by hurting it, I try to catch this solar and cosmic energy of LOVE in my own solar plexus, my soul in his sun, my sun in his soul. It's like to penetrate one flesh by another, front by front. It's exactly when you are looking at an icon, all the universe is resumed in the painting of the holy face of Jesus Christ. Me and my brother are two icons, two mirrors, and we are turning and hurting and LOVE is in the center of our circle. But there is absolutely no hate in our performance, only love. It is a more deep view of love, if you want. We think that hate is the wind of evil, a psychological distortion of the natural attraction, which is love. So the violence is only there because love is violent, but this is not hate.

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Because of the loud sound it seems aggressive.

We make it sound so loud to produce the feeling that you are riding at 100km per hour in the fields of southern Spain and you feel this hot air burning your face and the infinite song of crickets. We want to give this impression of heat and solar wind.

Tell me about your other works, like film and poetry?

We make films, theatre, music and poetry. All this can be compared with a solar system, each artform considered as a planet, turning in opposite ways, but around the same sun. Each art has to be perfect, for living under the pressure of the same force. In the planet's case you have gravity, but in the art domain it is the same physical law... the same pressure. All religions speak about the law in an eternal sense and also in a restrictive sense, that you must make this or that. I think to respect the law is to obey to this cosmic law, at my level, to be like a planet around the sun. There is a law on the earth and the law in the sky, but it is the same law. On earth this law seems to legislate sometimes very small aspects in life, but in fact these small aspects are very important ones in the sky! It is like turning the top of a pyramid to the ground. The top on earth is a small aspect, but going to the sky it's a big aspect. A small movement on the earth, can make a big move in the sky.

Do you feel part of the official art movement?

No absolutely not. We don't know if we are somewhere in the art movement. We think that we are more in relation with the old tradition; theatre of the ancient Greeks Dionysian rituals, religious feasts of the Middle Ages and maybe also the circus. It's a magical view of movement. On stage each movement of the artist must have a cosmic influence, helping to save the world. The public had lost this conception of Magic Art, in direct relation with destiny of the society and also the evolutionary movement of Nature. We believe in the same kind of connection between you and the stars. Planets by their cosmic energy influence lead your destiny.

What is your relation as brothers, because you do things that I won't do with my brother?

Very good, thank you... let me say this: We couldn't do Etant Donnes had we not been brothers. It is really the same blood and the

same speed of blood. You need some harmony in the speed of the two bodies. If there is a big difference between brothers it is because of psychological problems and there aren't any, brothers are very similar, because they have the same physic and cosmic background. What we make is not much speaking, but living and like this we can accord together in Etant Donnes.

Any misconception about Etant Donnes which you would like to disappear?

Some people think we only talk about half of the life, by speaking only about love, what we call the Positive Sense etc.... It is because they still think in terms of duality, black and white, yin and yang.... We believe that you can go through life with this unitary perception of ALL in ALL... Love is everywhere, love eats hate, love is all the materia of the universe... each atom is an atom of LOVE. What is psychology? What are all these specific human problems? Nature is more than this. When you will be dead, nature forgets you and your problems. But in what kind of life your soul will be transformed? Eating all the nature with a lot of Love, giving's thank's each day for all this beauty nature gives you a thousand more. How beautiful are the eyes of the earth!



Labelspot

SOUNDS FOR CONSCIOUSNESS RAPE

by Frans de Waard

Sounds For Consciousness Rape is a small french cassette label, which seem to give some attention to their tape-releases then most other labels. In their two years of existance, they have released some interesting tapes, in some eye-catching packages, by Eric Lunde, Arcane Device, Con Dom, Kapotte Muziek, Andrew Smith, Due Process, Hands To, City Of Worms, Isabelle Chemin! and G.do Hubner (both members of Das Synthetisches Mischgewebe). The opus magnum of SFCR is the release of a documentation on activities happening from

october 6th to the 13th 1989. Some of these activities were at the DMA2 festival in Bordeaux, but this release is not a documentation of that since not all groups who played there are included. Those that are included here are Con Dom, THU20 (this is live recording made in the hall, and sounds different than the mixed-out version which is just out on a split LP with Merzbow by Midas Music), Merzbow, Masami Akita & G.X.Jupitter-Larsen and a recording from a Haters performance in Paris. This release, a c60 and a c90 is packed in a video-box with booklet, containing real photos of these groups and it is definitely a product to have (not only because of the fact that it is limited to 100 copies!). Finally a label which takes care of quality, presentation and network!

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ASMUS TIETCHENS

by Frans de Waard and Ios Smolders

Asmus Tietchens is one the most influencial underground composers at the moment. Born in 1949, and active in music since 1965, he has produced numerous records since 1980 (before that year he worked on projects with other german progressive musicians). On his early records you can find what Tietchens calls 'pseudo pop', perhaps the closest he ever did to popmusic. Since a couple of years his interest has gone to the use of concrete sound as a basic element for composition. The sound of water dripping in the studio sink lead to the recording of 'Seuchengebiete', a work released through A-Mission. On most of his other pieces, the original soundsources have undergone such severe treatment that it is hard to tell what the origin is. He still uses, on some of his records, a simple old analogue synthesizer. He says to be extremely bored by samplers. His final goodbye to that machine was "Marche Funebres". "Marche Funebres" sounds like an early 19th century funeral march, performed by an orchestra. The whole thing, however, was constructed out of samples. With this composition Tietchens lays bare the power of this modern technology with a skill that I have not yet seen in many other people, while bringing it to its grave. Asmus Tietchens describes his work as "exploring the white stops on the map of the studio". On his first CD he develops his treatments of acoustical sounds and other found audio snippets into new pieces, like on "Abfleisschung" or "Notturmo".

Your first CD is released this year; of course it is important for you to get the best sound quality for your music. Would you therefore be interested in re-releasing all your works on CD?

Of course the CD is a more convenient medium, especially for music with subtle sounds. But I am not a CD fetishist and will continue to have my music released on vinyl if there is not enough money to produce a CD. If at all I would allow anybody to re-release my albums on CD it must be in the way of a boxed set containing all post Sky albums (the 4 records with pseudo-pop - FdW). Possibly there'll be one exception: Barooni Records will perhaps re-release 'Notturno' with two additional tracks, but actually there are no precise plans.

In Vital 16 Anton Viergever spoke of a deliberate strategy for releasing your works on specific labels. Is there any?

Releasing my albums on different labels is not a strategy. No, this situation exists because it is simply impossible to find one label which is suitable to release all different aspects of my music. You see, all labels are more or less 'tasty'. Multimood for example would have never released 'Stupor Mundi' and - another example - United Dairies would never release 'Marches Funebres'. That's the whole secret.

The music on your our CD moves on the field of concrete sounds which are electronically manipulated, what is your connection with musique concrete (historically, but also theoretically, the concept of using concrete sound)

Again: I have no theory for my music. Using concrete sounds since approximately six years depends on the fact that I was extremely bored by synths (digital & analog ones) after having played with them for 15 years. I did not give them up, just mothballed them. Maybe I'll use them again in the distant future. The sound universe of the musique concrete attracts me a

lot, because handling these sound sources in the studio thrills me much more than using synthetic sounds.

All your recent releases have quotes by Cioran, a very cynical viewer of the world. Why do you use his words for your releases? Also in regard with your view that music can't hold any (political) message.

Firstly: Cioran is not cynical. He is not pessimistic. No, he is sceptical. Scepticism has nothing to do with cynicism or pessimism. Reading his texts precisely you'll find that he tries desperately to comprehend what people do. I can fully understand his sceptical approach, because all what people did, do and will do always tends to common suicide (Gulf War, very recent example). All misery depends on the nonsense of history.

Secondly: I never said that music cannot hold any message, political, religious or - for my sake - private messages. Of course music can transport things like this. What I insist on is: these messages cannot provoke anything which does not already exist anyway!

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So far you did one collaborative album (with your long-time friend Okko Bekker), but there are several collaborations with other musicians coming up (one with Merzbow & PGR, with PBK, with Arcane Device, and one with De Waard, Wolscheid and Toniutti). Are these kind of projects important for you and what do you see as advantages and disadvantages.

The people whom I've collaborated with always delivered material which was very convenient for recycling. With the exception of my collaboration with Okko Bekker (on the record 'E', where they worked together in the studio). Basically I'm not ready to 'play' any kind of additional stuff on a collaboration, I strictly derive my ingredients from the material I receive. That's the only way to collaborate with others. Luckily there are some artists around who have a similar approach to music. When

such musicians 'meet' by mail it mostly leads to a very productive adventure.

Asmus Tietchens has also submitted a written piece to Vital, concerning his interest in composition, and which is printed in Vital 21 (the new Vital set-up). Asmus started also a label with some friends, to release works by those composers who are very interesting, but have no LP releases so far. The first LP is by spanish composer Miguel A. Ruiz.

Labelspot

empreintes DIGITALES

by Ios Smolders

Montreal, Canada is home base of the DIFFUSION iMEDIA, an organisation for the promotion of electro-acoustic music also runs empreintes DIGITALES. Empreintes DIGITALES is a record-label which focuses its attention on electronic and electro-acoustic music. It is run by composers Claude Schryer and Jean-Francois Denis. DiM surveys the whole landscape of american electronic composition and picks out the finest results. In 1991 a newsletter will see the daylight, in which the music, composers and performing artists of the empreintes DIGITALES are presented in print. In 1990 they have released a series of compact disks with samples of the finest american electronic music of today. In the future eD will cooperate with french label INA/GRM and dutch BV HAAST with the release of a CD by Francis Dhomont. All CD's that are released by empreintes DIGITALES are accompanied by extensive reading-material, explaining the background of all music and composers on this cd. empreintes DIGITALES has produced a fine set of state-of-the-art music which I can recommend. There are more releases coming and I can't wait to hear them. Also ask for interesting reductions of prices for students.

WHAT ABOUT THE ORY

by Ios Smolders

This article deals with the use and uselessness of theory in sound-art and why Vital will publish articles on these subjects. When speaking of sound-art I am talking about the region where music is made without the direct purpose of gaining financial profit out of it. Theory: 1. a group of statements established by reasoned argument based on known facts, intended to explain a particular fact; 2. the part of art that deals with general principles and methods as opposed to practice, a set of rules or principles (Longman dictionary of English).

The first part of this explanation tells something about theory and the act of creating something. The second part explains that there is a 'part of art' that keeps itself busy with 'general principles and methods' of art. When talking about theory we are dealing with two different things; the first is a knowledge, available in everyone of us. The second is an institutional 'science' i.e. something that has to be taught, something that deals with 'general', and generally accepted ideas. Why write about music? A lot of people who make music without any (advanced) musical education appear to have no interest in talking, reading or writing about their drives to make their music the way it is. Either you like it, or you don't; to approve or not to approve, that is the question. They have ideas about what a musical piece ought to be like, without being able to express in words these ideas, because they have never done so to themselves. Inside people's minds these ideas are in a chaotic state. What the composer knows is, quite generally, what he does or does not 'like', because those opinions he has expressed many times. When the composer starts to speak out, or write down these chaotic thoughts about the question **why** he likes something, he is forced to give form to these thoughts, otherwise he cannot understand them. By shaping and structuring thoughts he is able to communicate with himself about what is in his mind. This way 'rubbish' is thrown away and real, conscious intentions become clear.

This leads to a critical attitude towards oneself and towards the music that is made. The most important enemy of a composer (and artist in general) is a lack of self-criticism. When someone is composing experimental music, whether he is educated or not, he wants to move ahead because that is the exact reason why he is making experimental music; he wants to find new frontiers. There are several ways for doing this; one can just wander around, blindly, or one can see new directions by thinking about in what position one finds oneself and from what position one starts to move on. Theory is not something that is necessary to be judged by others; before anything else it helps us to judge ourselves. This is what the first statement in the dictionary is about; very generally we need 'a statement established by reasoned argument based on known facts'. We need experience and conclusions that have been drawn from that experience. We need a personal artistic history, which has little or nothing to do with other

people's artistic histories (although they might help). Theory on Art is mostly understood as the universal idea on what something ought to be like in order to be 'good' or 'bad'. And, of course, there are 'rules' that for many people are basic for any judgement they make. But an artist has to conceive his own set of values. The use of theory is there for the artist. The fact that in these days critics with their interpretation of artefacts have so much influence on what is considered as good or bad, with some composers causes an aversion against all theory. But I think that it would be rather short-sighted for a composer to reject his knowledge of the work that he does and just dwell blindfolded in 'The Musical World' and have a vague notion that what he is doing is the right thing. That is why I think that it is necessary that Vital plays a role as stage for debate and where artists speak their minds and critics much less do so.

Tilburg, february 4, 1991

CHOP SHOP

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by Peter Duimelinks

In 1989 I received a copy of the fascinating Chop Shop release, "Scraps". It is a very good documentation of Chop Shop's artwork of his so-called 'Speaker Constructions'. 'Breakthrough', his third cassette release, is again a well done document of the work of Chop Shop. It made us curious about the person behind the Chop Shop project, Scot Konzelmann. An interview seemed appropriate, to further introduce Chop Shop to you.

Can you tell us something about your background?

Chop Shop came into form in 1987 as a vehicle for the development and presentation of sound material. Chop Shop is law-enforcement slang for an illegal garage or shop that receives stolen

automobiles and alters or modifies them, making them unidentifiable. I decided on the name as a means of reference to the process applied in the collection and formation of the sound materials - taking something found or familiar, altering it through maltreatment (processing), to form a "new" sound event. With

my development of the "Speaker Constructions", the term took further meaning with the use of found or 'scrap' objects reassembled into different configurations or forms. I have self released three cassettes and staged several installations of the "speaker constructions"; most notably at Generator in New York.

Your first tape, "Primitive Power/Positive Force", seems very different in both approach and sound from your two latest tapes. Why this change?

Well, as far as a change of approach, I think its more a 'honing' in on the elements I find of interest and trying to direct those elements more firmly. Essentially, "PP/PF" was an initial 'testing of the waters' I had this different material in various states of completion, learned information about cassette activity, gotten to know RRRon Lessard and felt I should spit it out and see what happens. I think there were originally 20 or 30 copies made and mailed out. A change of sound could be strongly attributed to the theft of my better pieces of recording equipment. A rather unfortunate experience, but I have managed to re-evaluate some approaches and make do with the equipment that I have. A lot of the material on "PP/PF" was a working through ideas, some thoroughly, other I feel haphazardly. I consider "Scraps" to be a better representation of my work more directed and cohesive. I do feel that each cassette has led to the next, yet contains a shift of emphasis, or choice of development.

Your second tape, "Scraps", is a documentation of your 'Speaker Constructions'. Please give us a description of these sound installations.

The title "Scraps" refers to content-segments related and unrelated, thrown together and forced through individual 'constructions'. These speaker constructions were, I felt, a logical step-taking a source of playback information and altering both function and appearance.

Using found (some times pilfered) materials, I assemble new structures around speakers of various qualities. The 'Speaker Constructions' are developed in a dialog with the sound material, allowing the sound material to be 'tailored' for reproduction through each individual construction to form a more defined image of the sounds being presented. Physical sounds through visible sources. As installations the 'Speaker Constructions' establish an environment for the adventurous listener. These installations can vary, incorporating as many as 6, or single isolated 'constructions'. Each piece is self-contained, with individual amplification and playback capabilities, and each can stand alone or work in conjunction with others to form a 'dialog' defining both their physical appearance and the nature of the sound materials they purvey. I do not favor 'clean' spaces, and all work of this nature depends upon site-specific information.

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Your latests release, "Breakthrough" is again a tape/document. Please tell us something about your research and the final results on this tape.

While the text that appears in the package gives a clear idea, "Breakthrough" was based upon a disturbance obtained during a series of field recordings made at Orgonon last summer. The tape contains the 'disturbance' as it appeared in the field recordings on one side, side two contains 'applied disturbance', using it as an element in different settings and further treatment. A good portion of side two was made up of material derived from steel cello and room vibration. I had been trying to come up with a strong sound element to flare in and out, to break up and counteract the lowend. The 'disturbance' worked well for that setting. Given the history of the site, and the frustrating process of gathering field recordings (lots of tape, little ultimately useable material), I felt a document was in order. My 'research' was purely personal. Having read Reich's books I had a natural curiosity to visit, and make further inquiry. "Breakthrough" was dedicated

to Reich, but the title also nods to rauidive and the voice phenomena. The packaging was a lot of work, but came together well. The sounds wasn't as aggressive as "Scraps", but that was not the point of this release.

Tell us something about your work as (sound?-) artist.

My work primarily focuses upon sound events I observe, or would like to experience. The hum, throb, and the beat of daily life has direct influence on anything that goes in or out of my studio.

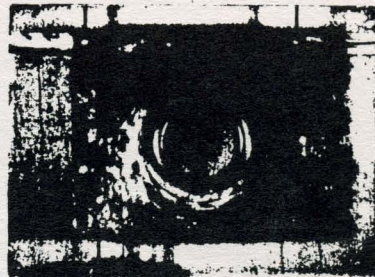
Do you feel connected to the experimental music/cassette scene?

Yes, although I exist in the cracks, I feel my work has been well received. There are great things out there, and several good forums of information/activity. There is also a lot of crap, it is a matter of personal taste - shifting through and finding what interests you. I'm fairly selective about who I correspond and deal with, but remain open to new contacts or exchanges that hold interest. I've gotten to know some great people, whose work I respect and enjoy. I still feel that the support and exchange remains the most vital aspect of the experimental/cassette 'scene'.

Anything you would like to add?

Just to look for a lot of Chop Shop material being presented and released within the next year. I should also add that all three cassettes mentioned in this article are no longer available at this time, having run full number of their editions, and at present I have no plans to 're-release', as I prefer to work on new material. I would like to thank all who have corresponded and expressed interest, and to encourage all to take a long, hard listen.

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Labelspot
BV HAAST

by Ios Smolders

BV HAAST is a record-company which until recently focused its attention mainly on modern jazz, and 20th century classics like Poulenc, Gershwin, Maderna. Willem Breuker, Greetje Bijma, Han Bennink, Misha Mengelberg (great inspirators for the early Merzbow) released several records through BV HAAST. Late 1990 the label started the release of a series of CD's with electronic/electroacoustic music. Composers that are presented are GM Koenig, Luc Ferrari, Henri Pousseur, Konrad Boehmer, and works from the earliest Cologne-days. Each cd presents a composer and gives a survey of his music through the years. The sound, despite the age of the tapes (sometimes 35 years), is marvellous. All CD's have ADD quality, so they're mastered directly from the original tapes. The direct object for release of this series is to oppose the actual mainstream of 'soundscape' or merely 'acoustic arrangement' and keep to the ideal of music as composition. These CD's have to be present in the collection of everyone who is really interested in electronic music. BVHAAST has done a wonderful job here. All cd's are accompanied by clear and to the point texts on composer and compositions. Future releases (october 1991) will be Berio (Omaggio a Joyce) Bruno Maderna (Invenzione su una voce) and they co-produce together with INA GRM a CD by Francis Dhomont to be released by empreintes DIGITaLes (it's a small world).

Yeast Culture. Rena Leicia 7" + 10" (the latter is an old 78 RPM record). IYS LP. Both released on Petri Supply.

Doc Wor Mirran. LP's: Severe Pig (RRRecords), Labyrinth: Birth - Death (Musical Tragedies), For Serpetine: I Am (Musical Tragedies), Slow (Ache Records), The Shroud Of Bernard (eMpTy Records), Save The Fish (Musical Tragedies). 7"s: Falling To Achieve Freedom (eMpTy Records), Deaththings In Love (eMpTy Records). Also on eMpTy are numerous cassette releases and various contributions to cassette and LP compilations.

Gregory Whitehead cassette-releases: Writing On Air, Disorder Speech, Dead Letters, Display Wounds, Beyond the Pleasure Principle, The Pleasure Of Ruins, Phantom Pain, The Respirator, Reptiles and Wildfire.

Con-Dom cassette-releases: Live Assault 1 and 4, Calling All Aryans, This Sickness Faith, Even More Racial Hatred, Dragged Into The Gutter, Vilification (one side by Nails Ov Christ), Have Faith (one side by Nailchrist), Dominance (one side by Vitor-im), All In Good Faith, Enraptured Violence (split tape with The Haters)

THU20. Tapereleases: Live In BukBuk, Parkzicht, V2 & Eucalypta (Midas Music), Elfde Uni (Midas Music). CD: Eerste Schijf (Midas Music). LP: Bordeaux/Deformation Holland (split LP with Merzbow, Midas Music)

Das Synthetische Mischgewebe. The Harvest Of Magnetism/Überlebensformen (LP by EGK), 7 inch with art catalogue Joan Fontcuberta. LP and cassette with collaborations with Frans de Waard and Ios Smolders available on Korm Plastics and Midas Music respectively. SM has countless cassette releases on as many labels.

Contrastate. Seven Hands Seek Nine Fingers (LP by Black Rose Records), A Thousand Badgers In Labour (LP by Black Rose Records), 1 (cassette by Direction Music).

Etant Donnes. 7 inch (by Vita Nova International), 1 side of the double LP compilation Bruitiste (RRRecords), Le Sense Positif (LP/DMA2), Aurore (CD/Touch), Royaume (CD/Touch). Upcoming CD by Staalplaat. Older material is available on cassette by Bain Total.

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Asmus Tietchens. LP Records: Nachtstücke (EGG), Biotop (Sky), Spät Europa (Sky), In Die Nacht (Sky), Litia (Sky), Formen Letzer Hausmusik (United Dairies), Seuchengebiete (A-Mission), Watching The Burning Bride (with Terry Burrows, Hamster), Geboren Um Zu Dienen (EGK) Zwinburgen Des Hedonismus (Multimood), Notturmo (EGK), Aus Freude Am Elend (Dom USA), Face To Face Vol.1 (split with Die Form, Odd Size), E (with Okko Bekker, Dom), Abfleischung (Hamster), Marches Funebres (Multimood), Stupor Mundi (EGK), Sinkende Schwimmer (CD by Barjoooni), Monoposto (picturedisc, with

C.V. Liquidsky, Drahdommel). Asmus Tietchens Tape Releases: Musik Aus Der Grauzone (YHR/Auricle), Musik Im Schatten (Aeon/Auricle), Musik An Der Grenze (YHR/Auricle), Musik Unter Tage (Aeon), Grosse Statik (ADN), Linea (Korm Plastics), Raum 318 (E'Ostrate). Also numerous tracks to LP and cassette compilations.

Chop Shop cassettes: Primitive Force/Positive Power, Scraps, Breakthrough. All released by Chop Shop (all deleted)

B. Addresses

Yeast Culture/Petri Supply
P.O.Box 45702
Seattle, WA, 98105
USA

Minus Habens Records
c/o Ivan Iusco
Via G. Fortunato 8/n
C.A.P. 70125 Bari
Italia

Doc Wor Mirran
Joseph B Raimond
Muggenhoferstrasse 39
8500 Nurnberg
Germany

Pogus Productions
151 First Ave # 201
New York, N.Y. 10003
USA

Minerva Editions
1922 Brandywine street
Philadelphia 19130
USA

Cthulhu Records
c/o R. Kassekert
Im Haselbusch 56
4130 Moers 2
Germany

Con-Dom
Flat 4
29 Parkdale
Wolverhampton
W. Midlands
WV1 4TE England

Silent Records
540 Alabama, Suite 315
San Francisco, CA 94110
USA

THU20
P.O.Box 1859
5200 BW Den Bosch
The Netherlands

Lovely Communications Ltd.
105 Hudson street
New York NY 10013
USA

Das Synthetische Mischgewebe
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33000 Bordeaux
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Chop Shop/Scot Konzelmann
93 Summer St.
5th Fl-RT Boston, MA 02110
USA

BV Haast
Prinseneiland 99
1013 LN Amsterdam
The Netherlands

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VITAL US # 2
magazine with 7" single
RRR 074



Bad Note

Doc Wä Miran
502 → 90.

VITAL SOUND GROUP

Most commonly a magazine celebrates something with releasing a record of their highlights. Vital did something else; we have invited all those groups and persons we have interviews in Vital 1 to 20 to send us a short sound piece. The four editors of Vital then worked individually on separate tracks using the received results and afterwards decided to put these two tracks on the 7inch that goes with this magazine.

Peter Duimelinks - Ios Smolders
Frans de Waard - Anton Viergever

ALL OR NOTHING

After listening over and over again to the sounds of the artists presented in Vital magazine, I found it difficult to choose and select some specific sounds I liked. In fact many of the sounds we received could serve as a basis upon which other sounds could be distributed more precisely. So what would happen if I would use all the sounds? With this idea in mind I started to record "All or Nothing". Since I wanted to use the maximum amount of time for a 7inch (5 min) I had to repeat pieces of sounds from which I only had for instance 30 seconds, until I had the full 5 minutes. From other sounds I could only use a part since they were much too long, as much as 30 to 60 minutes. During the recordings, some interesting things happened. Some sounds would disappear in the recording process, but reappeared after I recorded some new layers. After I finished this part, I wasn't fully satisfied with the result. I pitched up the speed and rerecorded this over the initial track.

Peter Duimelinks

REVISIE 4

For the second track I wanted to work in a different way. Instead of using all sounds I selected sounds that I liked. I worked with those sounds almost similar as in my former radioprogramm "Revisie" (which can most easily be compared with Due Process RRRadio shows), hence the title. Afterwards, writing these words, it was difficult to detect who does which sounds in "Revisie 4", but somehow I think it's Merzbow, Due Process, Con-Dom, Schimpfluch and Das Synthetische Mischgewebe.

Peter Duimelinks

RRRECORDS RRR 074

VITAL

c/o Frans de Waard

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6534 XK Nijmegen

The Netherlands

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RRRecords

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USA